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themselves on their share in the glory of the rooms, and laugh to scorn the unfashionable folk who stood

house fortunate enough to be upon a corner has this advantage—leaving these out of the question, it is, if not impossible, certainly extremely difficult, to build a house on a New York lot that shall have more than two well-lighted rooms on each floor. I am not thinking, now, of lots twenty-five feet wide, but of the commoner sort, eighteen feet, and twelve feet, for, to such scraps and parings we long ago condescended. And it is the effort to get a third room on each floor, or at any rate on the main floor, that has brought us to the "middle rooms" and "dark rooms" we all know so well. The attempt is so universally a failure that I may say I have never seen it succeed, nor do I see how, in the nature of the case, it can possibly succeed. A common device is to have a vestibule lead from the front door passing the drawing-room, lead to the hall in which is the staircase, the drawing-room having two doors, one opening upon the vestibule, the other upon the hall. From the hall on the other side we enter the library, which takes up the whole width of the house, except a space for a passage between the dining-room and the hall, but the reserving this passage is not felt as diminishing the size of the library, which is large enough for looks and for use. Then comes the dining-room, which is contained in an extension from the main building so wide as to leave only room for a good-sized window, the sole direct light of the large library. The dining-room is sufficiently lighted by two windows at the side and a small one at the end, in the jog formed by the retreat of the butler's pantry. This is as good and well-considered a plan as I have ever seen for making the best of a city lot. But it is to be remembered that the whole lot is covered by the house, with the exception of a small area at the side of the dining-room, and if ever it should enter into the heart of the neighbor on the left to fill up his lot with an "extension," it would be "all up" with the library of this house, so far as light is concerned, and the dining-room would suffer, as well, though not to the same extent.

CLARENCE COOK.

COLOR SUGGESTIONS.

THE following color suggestions for the decoration of the dining-room given in an old number of the magazine, in answer to a correspondent, may not be without interest now, in connection with the hints given by Mr. Roger Riordan. By the way, our contributor's objection to wall paper in the dining-room, we presume, applies only to such an expensively equipped apartment as he describes. Certainly for persons of ordinary means, there can be no better wall covering than such admirably colored wall papers as are for sale at very reasonable cost, by all first-class dealers. Painted walls, unless embellished at a greater cost than is within the reach of the ordinary purse, are generally cheerless and formal. But to proceed with our color suggestions.

With your dining-room furnished in mahogany, let the paper be red in tone, if you want a harmony, or green in tone, if you desire a contrast. With oak furniture you might have purple, brown, chocolate, maroon, or leather colored dado, with upper portion of walls, or filling, a quiet green.

With the room furnished in oak, the ceiling may be colored a deep sage green, divided into panels by a flat oak moulding with reed edges; the cornice a dark old oak tint, with cove (if any) deep dead crimson. Have a frieze 2½ feet deep of deep tawny red, painted under the cornice on the face of the wall, with an oak picture-rod 3 inches deep at the lower edge. The rest of the wall surface may be painted a rich gold olive with damask ornament, stencilled on in deeper shades of the same color—or use a quiet self-colored paper of simple pattern and free from gold. If you use paper it may be of the same color as recommended for painting, namely, golden olive in tone. Let the woodwork be painted a deep antique oak color, so as to accord with the furniture. The door panels may be rather darker than the styles, but under no consideration must any graining be allowed. Your curtains may be deep tawny red.

In painting cornices dark colors should be avoided, red used very sparingly, blue plentifully, and yellow or gold, the former especially, in moderation. Red, vermilion, carmine, or lake, may be used in the quilts; blue—ultramarine—on flat and hollow surfaces, and

gold or yellow on prominent or rounded objects. Intense colors ought only to be used sparingly on small



EIGHTEENTH CENTURY FLEMISH TAPESTRY BORDER.

ready to exchange all this "style" for the light and air of heaven?

Leaving out of the question houses built on land sufficient for light on three sides at least, and every



CONTINUATION OF FLEMISH TAPESTRY BORDER.

objects. For the "centre ornament"—which we suppose is the usual plastic abomination—use the same colors as for the cornice, but with no greater quantity of the deeper colors than is necessary for balance.